

DIXEY'S LAND

AND

DIXEY'S REEL.

As played by

FREEBERTHYSER'S SILVER CORNET BAND OF ST. LOUIS.

Composed and Arranged

BY

Alfred de St. Julien.



Published by the Author, St. Louis, Mo.

ALSO BY

J. L. PETERS & BRO: N° 49 NORTH 5th ST. ST. LOUIS, Mo.

Engraved by B. A. C. Peters & Bro.

DIXEY'S REEL.

COMPOSED AND ARRANGED BY ALFRED DE S! JULIEN.

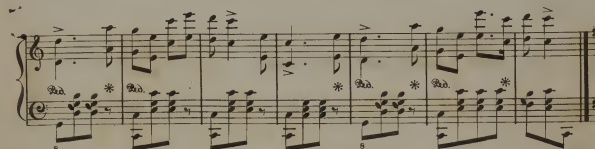
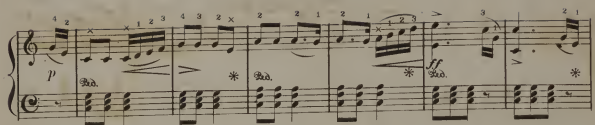
Allegro.

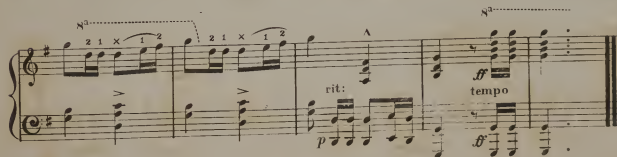
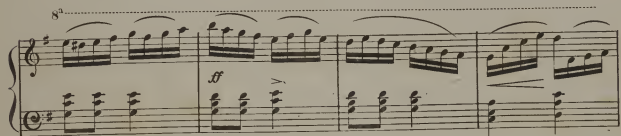
The musical score is written for piano (piano-forte) and is in 2/4 time. It begins with a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegro.' and the dynamics are marked 'ff' (fortissimo). The score consists of five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. Fingerings are indicated by numbers 1-4. There are also some unusual markings like 'x' and 'N' above notes, and 'Bd.' with an asterisk in the bass staff of the fourth and fifth systems. The piece ends with a double bar line and repeat dots.

3291. 4.

Entered according to Act of Congress in the year 1860, by J. L. Peters & Bro: in the Clerk's Office of the District Court of Mo.

DIXEY'S LAND.





Style 2. Chase Grand Upright.



STYLE 2. Chase Grand Upright. 7½ Octaves, Rosewood Case, Full Iron Frame, Three Strings, Overstrung Scale, Patent Convex Sounding Board with Suspension Vibrating Bridge and Patent Graduating Soft Pedal.

(Listed at \$800). Our Net Price, \$400.

Height, 4 feet 8 inches; length, 5 feet 1 inch; weight, boxed, 350 lbs.

Style 3. Chase Imperial Grand.



STYLE 3. Chase Imperial Grand. 7½ Octaves, Extra size, Carved Rosewood Case. Three Strings, Overstrung Scale, Patent Convex Sounding Board, Patent Dampers, Patent Vibrating Bridge and Graduating Soft Pedal.

(Listed at \$1,000). Our Net Price, \$500.

Height, 4 feet 10 inches; length, 5 feet 1 inch; weight, boxed, 1,100 lbs.

The Chase Factory.

We take the following article from the *Musical People* of September, 1881, as giving facts and figures that are indisputable. We quote only such points as sustain our assertions, viz.: The magnitude, quality and first-class surroundings of the Chase Piano Co. The remarks in brackets are our own.

The Chase Piano and the unique position it occupies among the great Piano Factories of America.

The Chase Piano Co. is undoubtedly the largest and most successful Piano Co. ever established in the West, and there are not many in the East that can show as much enterprise, or more solid prosperity. The managers are old in experience, Mr. Chase being a practical Piano maker in every sense of the word.

* * * We passed a day at the Factory and were surprised at the magnitude of the business and were strongly impressed with the fact, that few persons, in or out of the Trade, have any idea of the extent and thoroughly good management that pervades this establishment, and the superior natural advantages that the Company enjoy. * * * The Factory is run by water power (Other Piano factories are run by expensive steam power), and is located in the heart of a rich ash, maple, apple and walnut timber region. (Eastern makers get their lumber from the West.)

* * * Their skilled workmen have happy homes surrounding the Factory, with plenty of breathing room and that contentment which is better than riches. We found a large force of men employed and our tour of inspection proved, that they not only use the best material and most skillful workman, but that they actually manufacture the legs, lyres, moldings, veneers, and other parts of their Pianos (Other factories have no facilities for making these parts: they have to buy them ready-made.)

* * * The Factory consists of a large four story L shaped brick building, with a frontage on both wings of 224 feet, another building 80x40, and still another 25x80, giving in all over fifty thousand square feet. (Additional buildings have since been added.)

* * * The lumber grounds, sheds, etc., cover over twenty-two acres with a stock of over one million feet of the best maple, ash, walnut, cherry, apple, etc., seasoning for future use. (Seasoned wood is the foundation of a good Piano. Cheap makers have not the capital and could not afford to use seasoned wood on cheap work if they had the capital.)

* * * The machinery of the Chase Factory is of the most approved description, and is propelled by water power, a never failing advantage that the Chase Company have over other competitors. The building is so arranged as to give the men every facility for good and rapid work, the whole being under the able management of Mr. Chase and his four sons, each of whom have separate departments. (Rigid supervision is the great secret of the Chase success. They will find Eastern manufacturers enjoying themselves in Europe, yachting, or at some fashionable watering place, while the Chase family are looking after their interests. "Nice will play when the cat's away.")

* * * Of all the parts of a Chase Piano the Sounding Board, which may be called the lungs of the Piano, receives the most attention. It has excited the admiration of all experts who have given it a critical examination. (This is Patented, and the firm have now several other Patents, which have increased the value and reputation of their instruments.)

* * * The capacity of the Chase Factory is 25 Pianos per week (Since largely increased), and it is to-day one of the most popular makes East or West, with a still greater future before it.—*Musical People, September, 1881.*

The above article was written in 1881. The Chase Co. have since introduced their Patent Damper, Hammer Heads and Vibrating Bridge, which greatly improves the tone and power of their Pianos. The "Chase" was also making its record at this time in the College of Music of Cincinnati. All the other Cincinnati Music Schools are now using the Chase, and other large Schools are fast adopting it, as the Piano par excellence.

J. L. Peters,

307 N. 5th Street, ST. LOUIS.

Old Pianos and Organs taken in exchange.

ELEGANCE OF APPEARANCE AND SOLIDITY OF CONSTRUCTION ARE ALIKE OBJECTS OF CARE. The difference between a first-class Piano and a cheap one is largely due to the general make-up. In the Chase we have thoroughly seasoned wood, and the very best of material throughout. The moldings are solid Rosewood. The CASES ARE DOUBLY VENEERED, first obliquely, then lengthwise, which prevents cracking, adds to strength and finish, and prevents dampness from penetrating. DOUBLE VENEERING is an important feature found in few other Pianos. Possessing all modern improvements, skilled workmen and several Patents the Chase Co. send out Pianos that cannot be excelled in Tone, Durability and Finish.

Style 4. Chase Piano.



STYLE 4. Chase Piano, 7 Octaves, Round Front Corners, Agraffe Treble, Rosewood Case and Molding on Plinth.

(Listed at \$550.) Our Net Price, \$325.

Length, 6 feet 10 inches; width, 2 feet 6 inches; weight, boxed, 300 lbs.

Style 5. Chase Piano.



STYLE 5. Chase Piano, 7 Octaves, Round Front Corners, Agraffe Treble, Rosewood Case, Plinth and Serpentine Moldings, Carved Legs and Lyre.

(Listed at \$600.) Our Net Price, \$350.

Length, 6 feet 10 inches; width, 2 feet 6 inches; weight, boxed, 300 lbs.

Hints to Piano and Organ Buyers.

Most of our competitors make it a rule to run down *every* Piano but those they keep—and singularly—they have individually the only good Pianos that are made. We prefer standing on a broader base, and therefore lay claim to having one of the four or five really first-class Pianos, and put forward the "CHASE," as being equal to any, and surpassed by none.

There are other good Pianos—not equal to these four or five first-class makes, any more than a frame cottage is equal to a fine cut-stone mansion—and yet they answer all the purposes of the best. That is—as an Artisan can play on these Pianos and pronounce them good. The general purchaser would require to be told what they are—to know any difference—The "Windsor" is one of the best of this class.

There are hundreds of other makes belonging to what might be termed the cheaper grades, and as a general rule—they are simply worthless—*and as they are being recommended—but as they are seldom sold cheap—it is difficult for us but an expert to detect them by the simple trial of a new Piano, and it is for this reason, that all disinterested competent authorities advise Piano purchasers to buy only of first-class dealers.*

The same remarks will apply with even more force, to Organs. These are the best, good and cheap makes, and we pity the purchaser who gets hold of the latter. The furniture in these cheap instruments is always showy and the tone will compare favorably with a good Organ for a few weeks. Six months use will give you cracked furniture with Rends and Bellows worn out.

In presenting our catalogue, we think it a waste of paper to present a host of testimonials from unknown parties—or the purchased signatures of well known artists, whose names may be found attached to the catalogues of many inferior makers. Hence we present only a few pronounced authorities and only use them as proof—that we are not exaggerating the merits of our goods.

We give engravings to illustrate our various Instruments and guarantee the facts to be a faithful counterpart of the Piano represented, and when the selection is left to us, we pledge ourselves to do all we can, to select and send the best of its class.

In describing our goods—and the manner in which our business is conducted—we shall endeavor to use common sense arguments, in place of attempting to make ourselves CHARITABLE NABOBS, by offering unheard of bargains in the shape of discounts. We have nothing to give away for half price. We simply sell FIRST CLASS GOODS at a fair moderate profit in proportion to their exact cost, and the only bargain we offer, is FULL VALUE for money paid us.

Many buyers use sound judgment in their small purchases, *discovering all cheap goods as being worthless*, and yet when buying a Piano, or Organ, they hunt the country over for a bargain, and finally buy some cheap instrument, offered by sharpers, "AT AGENTS' RATES," "FOR INTRODUCTION," or some other seemingly good reason for taking off two-thirds discount. Now, what are the facts? These offers are made to everybody, the prices being purposely put at fictitious figures, so as to take off one-half and two-thirds discount, according to circumstances. What can you expect when an instrument is offered at a price that would scarcely buy the material used in a GOOD PIANO? Simply a legacy of your own folly, a cheap instrument that will cost double its value to keep it in order, a constant source of annoyance, trouble and expense.

Reputation Without Merit.

Persistent advertising has made the reputation of many Pianos that never merited the notoriety they have received. Concert troupes have been sent over the country \$5,000 to \$10,000 has been paid to Artists simply to have it heralded that they use a Piano made by Mr. So and So; in fact, half the musical ventures are backed by some Piano firm to bring out and keep their Pianos before the public. IS THERE WANT? or is it ANY EVIDENCE OF MERIT that some celebrated singer should have a Piano sent along with her in a special car, for her own special use; the maker paying the expressage and a big round sum for the privilege of advertising at his own expense, that some *diva* uses his Piano? when in reality, the lady is bound by a still more fabulous sum to have some rival's Piano used at all her concerts. We will leave the question for a jury to decide, and simply tell you that the thousands of dollars so sent one back in the maker's ability to command high prices for their Instruments WITHOUT GIVING ANYTHING IN RETURN. In such cases you pay dearly for REPUTATION, because there is absolutely nothing to back it.

CONTRAST THIS SYSTEM with the "CHASE" RECORD and see how step by step the "CHASE" has conquered and driven these *Heralded Pianos* from their main strong-hold—The large Music Schools, where only good Pianos can be used. Read the jury award of the Cincinnati Industrial Exposition and then note the noble harmony of the Chase in the great Colleges of Music in Cincinnati, and take your choice between ACTUAL MERIT and CONCERT ADVERTISING.

Chase Record in One City.

The College of Music of Cincinnati, one of the largest Music Schools in the world, has thirteen Chase Pianos in constant use. These Pianos have been purchased, one by one, as they were needed, and have stood side by side with the best and highest priced Pianos that are made, and now, after several years of the most severe test that any Piano can be put to—school usage—they come out so far ahead of all other makes that ALL THE LARGE schools for which Cincinnati is so noted, have adopted the Chase Piano as being superior to all others. *No other make can show such a record.*

THREE Chase Pianos in Miss Baner's Cincinnati Conservatory of Music.

TEN Chase Pianos in the Wesleyan College of Music of Cincinnati.

EIGHT Chase Pianos in Miss Nelson's Cincinnati College of Music.

THIRTEEN Chase Pianos in the Great College of Music of Cincinnati, Geo. Ward Nichols, President.

FIFTEEN Chase Pianos in the School of the Sisters of Notre Dame, Cincinnati, who say, "We have fifteen Chase Pianos in constant use, and find them unsurpassed in tone, finish, etc."

We simply give the above as a remarkable Record, in our city. Every Music School in Cincinnati uses the Chase Piano. It has sustained its reputation in the Parlor, School and Concert Room all over the country.

Could we offer you better evidence of merit? Do you run any risk in selecting an instrument that has been tested by competent judges, and used in School after School, as being the best of its class?

J. L. Peters,

307 N. 5th Street, ST. LOUIS.

Old Pianos and Organs taken in exchange.

"THE TONE OF THE CHASE PIANO IS CLEAR, PENETRATING AND EXPANDING; it comes out firm, prompt, decided and sonorous throughout. In the middle register it is full and ringing; in the upper octaves brilliant, with silvery sounds; indeed, we have never heard any treble move sparkling, melodious, and pronounced. THE TOUCH is as PERFECT as we can imagine, combining lightness with strength, giving power without making exorbitant demands upon the player, and affording a delicacy and precision for every shade of finger-coloring.—CINCINNATI ENQUIRER.